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# BALLROOM DANCEMAGAZINE

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## EDITORIAL

### FOR AN UPBEAT ERA— A NEW MAGAZINE

Everywhere there are weather signs of a new era in ballroom dancing—America's foremost recreational activity for young and old.

To meet this Great New Day, we present to you Ballroom Dance Magazine. The reason for its creation is very simple — public demand.

While our companion publication, Dance Magazine, has had a ballroom department for 34 years, there has been — curiously enough — no regular periodical in this country devoted exclusively to an activity in which millions and millions participate.

To help us along in the pioneering venture, we seek the maximum in "audience participation." Ballroom dancing is a living, ever-changing thing, and, in order to reflect that constant evolution, the editors of this publication will always be receptive to your ideas.

Let's hear from you frequently!



## ON THE COVER

First cover subjects of Ballroom Dance Magazine are JACQUELINE BOGGIO and NEIL CLOVER, who won the All-Around Championship this autumn at Madison Square Garden in N.Y.C. Jacqueline is a Bronx housewife, temporarily away from dancing while expecting her second child. Neil, who lives in Irvington, N.J., works for the Prudential Life Insurance Co. In their new "pro" status, the couple have been besieged with attractive performing offers.

They are exponents of America's most colorful style of competition dancing — known as "Roseland Style," because it has evolved at Roseland Dance City, the famous Manhattan ballroom.

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*To BALLROOM DANCE MAGAZINE*

*Greetings and Best Wishes  
from the staff of*

*THE CURRY SCHOOL OF DANCING*

*350 Commonwealth Ave.*

*Boston 15, Mass.*

**Director: RUSSELL D. CURRY**

President, Dance Teachers Club of Boston  
(DTCB is affiliated with the National Council  
of Dance Teacher Organizations and the United  
States Ballroom Council)



# THE STARS THROW A HALLOWE'EN DANCE

*Celebrities Have Fun with  
"Come as a Character" Gimmick*

The big names of Broadway are no different from anybody else: when it comes to Hallowe'en, they like a costume party. For the October 31 Mayfair Supper Dance at the Hotel Plaza in New York, they were bidden to impersonate someone in the theatrical past, or to come as a character in a movie or a play.

Even though the affair came at the end of a hard week, during which many of the guests had done eight shows, they danced and danced and danced. The Meyer Davis Orchestra obliged with several medleys of tunes from productions in which the assembled stars had appeared — or were appearing. It was interesting to note that in the mixture of cafe society and theatre folk, the ones in show business were far better as ballroom dancers.

At the helm for this smart six-a-year-series of midnight dances is — a dancer, Charles Columbus. He came as John Barrymore in the film *Reunion in Vienna*, in which the Great Profile played opposite Diana Wynyard. When the picture played at the Capitol in New York, Columbus and a dancing partner were stars of the accompanying stage spectacle. In that presentation they echoed a scene from the film in which Barrymore and Wynyard did a Viennese Waltz.

From the photos on these pages you might get some ideas for your next masquerade. D.D.

PHOTOS: JACK MITCHELL

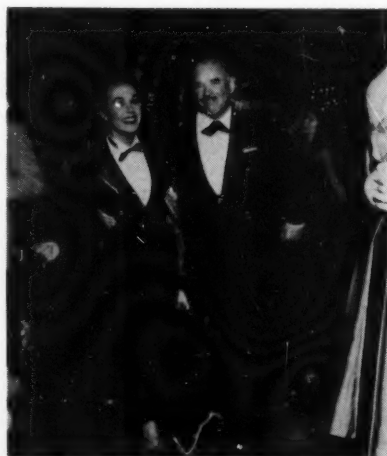
(Over)

*Above right:*

*At the Mayfair party Irish actress Siobhan McKenna turned up in the guise of a sleep-walking Lady Macbeth.*

*Right:*

*Stage and screen star Lillian Gish, costumed as the wicked Lucrezia Borgia, forgot to look villainous for our cameraman.*



*June Havoc, in an early-days Marlene Dietrich get-up, does the Varsity Drag with Alfred Strelsin.*



*Hope Hampton came as the Prohibition Era's Texas Guinan. Here she does a fancy Charleston with Boston socialite Crawford Greenleaf.*



Would you like this all-star panel to judge your costume party? Clockwise, beginning bottom: Helen Hayes, Claudette Colbert, Momy Dalmes, Ethel Merman, Vincent Sardi, Vinton Freedley, Walter Pidgeon, Sir Cedric Hardwicke. Said panel chairman Hayes, "This is the most disorderly jury I've ever sat on!"



Mayfair Dances Dir. Charles Columbus announces Miss Hayes' choice for men's costume prize — to "Wizard of Oz" Scarecrow Paul Timmons, an Arthur Murray dancer.



Comedienne Hermione Gingold is squired by an oriental potentate, actor Frank Milton.



(L. to R.) Theatre owner and Actors Fund official Mrs. Martin Beck dances with Arthur Murray teacher Larry Furlan, and Peggy Wood (who came as Laurette Taylor in "The Glass Menagerie") is with actor Murray Matheson.

A Hearty Welcome To  
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Best dancing form of the evening was shown by Claudette Colbert, cha cha-ing here with "Family Circle" publisher Harry Evans. Background: comedienne Alice Pearce, who impersonated Vinnie in "Life With Father." The "Harvey" rabbit with her is Milton Lyon.



Blonde Celeste Holm donned a Madame Butterfly costume for the party. Her partner is Howard Morton.

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Winning 3rd place in the close contest were Robert Locke, of Riverside, Conn., and Janet Dunn, of Darien, Conn.

PHOTOS: JACK MITCHELL

Left: Nancy Bodle, 16, of Riverdale, N.J., and Chris Vitucci, 17, of Brooklyn, 1st place winners in the WNTA-TV finals, dance past the studio scoreboard. Their large cash winnings will go for college tuition. The beaming onlooker is host Ted Steele.



Missing 1st place by only 3 points were the smooth team of Bill Musarra and Claire Almeida. He's a United Nations employee; she's a beauty shop owner.

## THE WINNERS— LUCKY "THIRTEEN"

*High School Students Outshine Their Elders in Ted Steele's Exciting TV Ballroom Contest Series*

"Tonight we continue giving away \$25,000 in cash and prizes!" was the opening line this fall and winter for the Ted Steele Dance Party over NYC station WNTA-TV. Roseland-ers, Harvest Mooners and general public turned out more than 2,000 strong for the 13-week contest series which came to a tense finish Jan. 2 — just in time to make our first issue of *Ballroom Dance Magazine*.

Studios have reported that the program has created many new ballroom customers and has impressed thousands that there is something to dance other than Cha Cha. The nightly competitions have featured Foxtrot, Waltz, Viennese Waltz, Mambo, Cha Cha, Lindy, Peabody, Tango, Samba and Rumba.

Before he appeared on the scene with this TV show of adult ballroom dance, emcee Ted Steele was noted as the man who originated the teen-age "Bandstand" format. His previous show, which presented high school dancers, had an 8-year run and preceded the Dick Clark show by several years.

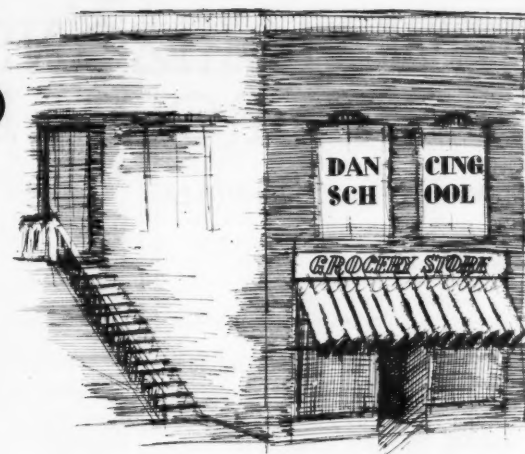
Judges for the Steele competitions have been supplied by the U.S. Ballroom Council. Participating teachers have represented the American Society of Teachers of Dancing, Associated Dance Teachers of N.J., Dance Educators of America, Dance Masters of America, Dance Teachers Club of Boston, and the NY Society of Teachers of Dancing.

A new 13-week cycle began Jan. 4th.



# CIVILIZATION AND THE GOOD OLD DAYS or -- Culture Over Connolly's Store

BY ISADORA BENNETT



Drawing by Donald Crews

In the good old days of the Pre-Paleo-Neo-Neurotic Age, when America was young, there was Security. There were a few Basic Truths, to which you could pin your faith. That's why there were no neurotics. There were some people, who would now be called eccentrics. These included all your favorite relatives and grown-up friends. And there were crazy people. But it was considered impolite to call them crazy and inhuman to put them in the Looney Bin. Nice families kept them at home, somewhere upstairs. And decent neighbors forbore to notice their odd behavior. We had Manners.

There were Solid Values. And you could depend on them. The Gray Flannel Suit had not been invented. It was the age of Serge and Broadcloth. Oh, there was flannel, of course — white, for babies' undershirts and little girls' petty-skirts, and red, for firemen's finery in parade and farmers' long johns.

There were Certainities. Geography was a strict science. The mountain ranges had the same names and oceans and countries stayed in the same places for the first eight years of grammar school. The map looked pretty much as it had when our grandparents colored it in crayon. Any notable changes had happened on this hemisphere and those were looked upon with Patriotic Pride by the political orators. All was right with America and, therefore, with the world.

Things went in threes. That made them true — or logical. All Gaul was divided in three parts. Not that it mattered to us much, right then. But it was true and you could count on it. You had it on the

word of a world traveler who did not stop at the tourist traps. And generations of young Americans, from about 1620 on, had been made to work it out — in Latin. It had the veracity of print — and a classical language. That settled it.

American Society was simple — but solid. It rested on three stout supports. Civilization was Our Civilization and it stood forth in the utilitarian, symmetrical beauty of a milking stool.

Those three? They were: *The School* (America has always been superstitious about literacy); *Church* (everybody, even the free-thinkers' children, went to some church) — and *Dancing School*.

Nobody would have stated this great truth in those days. And no historian has ever shown the proper deference for Dancing School. But I have a sneaking suspicion that our loving mothers and doting aunts counted more on the civilizing influence of Dancing School than either of the other two. I have now whispered a heresy. But I have facts to prove it.

Those guardians of tradition and the household gods knew what they were about. At school, if we learned anything, we learned some history. And that was hardly civilized. At Sunday School, we could pick up some fine, hair-raising yarns out of the Old Testament but, with our temperament and savage bent, the effect was not civilizing.

No, Dancing School was the Only Hope. Just consider the plight of our mothers. Those good ladies knew the Age of Anxiety long before Viennese psychiatrists were imported to point it out. They had us. They did not call us Juvenile Delin-

quents. They called us "imaginative children." We were. Any pile of bricks suggested to us the breast-works of Revolutionary Times — with the appropriate and inevitable results. Brick piles provided both defenses and materiel of war. My father, a collector of arms and armor, had trunks full of swords, pikes and other stimulants to the imagination. And the neighborhood rang with the clash of steel-on-steel as the White Knight fought the Red Knight and, later, the Black Demon-Knight. A little girl would double briefly as a Princess and, in more extended scenes of battle, as a Goblin-Knight. Fairly dangerous and deadly, too — if you will pardon an old soldier's modest pride.

A Quiet and Refined Lady might look out of her back windows any Saturday in Spring at the dew-tipt, blossoming branches and see, crawling from under them, a horde of howling savages, some feathered — all familiar. Or she might behold doughty warriors from her own and other clans, half-undressed, cheerfully washing off the bloody signs of neighborly mayhem at the pump and impatient to return to the fray. Turning her back on the melee, shuddering, she considered thoughtfully that the time had come to send her young to Dancing School.

That time came early in the life of a child. At five, with me. (But I was more savage than some.) This may be the reason (and let the dilatory historians note it well!) that our towns and cities, which had already survived forest fires and prairie fires, buffalo stampedes, floods, plagues and Indian attack, survived also the haz-

(Cont'd on Page 28)

# NEW HORIZONS IN BALLROOM DANCING

BY ALBERT AND JOSEPHINE BUTLER

Whenever competent teachers of ballroom dancing gather, there is always the same dirge — they dare not teach beautiful dancing, dare not demand the discipline that will produce it. They insist they are slaves to their students' ceaseless clamor for fancy new steps. But we think the time is here when teachers no longer need sell their birthright for a mess of pottage — when they no longer need sell the art of ballroom dancing for a mess of Cha Cha steps.

The qualified teacher of ballroom dancing is now caught up in a renaissance of social dancing which has been paralleled only by 1910 and 1930. In 1910 it was the change-over from the old form, based on modified ballet, to the new, based on the technique of natural movement (from the Schottische and the Two-Step to the Foxtrot and the Tango). In 1930 the introduction of the Rumba loosed the floodtides of the Caribbean rhythms on the world.

Today there is no new style or new dance — except the influence of English style on competition dancing — yet there is an upsurge of dancing that includes everyone. It is difficult to assess such a social phenomenon within the immediate time in which it is taking place, but the restlessness of our present world, with its expanding, indeed limitless horizons in space may be triggering this great new need for rhythmic expression.

Then, there is a new focus upon man's physical body. Article upon article relating to the necessity of exercise appears in newspapers and publications. People are being exposed to the mechanical facts concerning their bodies and the ways in which they can and must be kept fit. At long last man's body is beginning to be something he comprehends, something he is intelligently interested in. He is learning that the more thoroughly and consistently he exercises it the better are his chances for living his extended life span in healthy vigor.

Each ballroom dance is the distillation of a nation's heritage of music and move-

ment. Each dance is a unique expression of musical rhythm and body movement. To capture the subtleties of movement of each dance, students can be taught the science of body mechanics, the technique of natural movement. Then besides being able to express the step nuances of the various dances, they will find their bodies becoming lithe, graceful, more efficient for everyday living.

Yes, we think the time is here when ballroom dancing can be taught with the same standards as other forms of dancing are taught by competent teachers, as a discipline for the body that will produce dancing that is beautiful to observe and delightful to participate in, as a perfect physical exercise that produces and maintains the radiance of well being.

In New York, Los Angeles and other metropolitan centers television programs featuring amateur dance competitions are providing an almost magical stimulus to good dancing. As the merciless television camera focuses upon the dancers, it exposes the woodenness of plodding feet, the ugliness of jagged wrists, jutting heads, bulging *derrières*. Or, with its truthful eye it delights the viewer as the subtleties of beautiful dancing are brought into relief.

And finally, throughout the country the influence of the English style has been highlighting the technique of standardized competition dancing. These stunning movements are a sure source of inspiration to all students. It is obvious to the veriest beginner that this kind of dancing results from unremitting work, that the drama of this dancing demands attention to line and form.

Ballroom dancing has achieved a new sure status and the dedicated teacher can now impart to his students the full measure of his own knowledge and skill, knowing that his teaching will be appreciated—that ballroom dancing is the timely answer to man's essential need to express himself in rhythm to music, more than ever now in our limitless new world.

END



*This Butler studio pupil is a dentist — Dr. Mary Ubakivi, who teaches at NYU. At the party she does English Tango with instructor Joseph Bello.*



*Evening's highlight was this student formation team dancing International Style Waltz.*



For "Open House" guests, Josephine and Albert Butler dance the Foxtrot. For a decade the Butlers were Ballroom Editors of "Dance Magazine." We asked them to make a "guest return" with the accompanying article for the initial "Ballroom Dance Magazine." Their handsome 57th studio in Manhattan has on its faculty Harold Halliday, Muriel Muth, Carol Vogel, Joseph Bello, David Formento, Antony Valdor.



Muriel Muth and David Formento, two Butler faculty members, in a Cha Cha demonstration.

PHOTOS: JACK MITCHELL

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# ALL-AMERICAN CHAMPION THE FOXTROT

*"Elementary Elementals" of a World-Wide Favorite — and  
How to Dance Same in (1) No Space, or (2) Room Galore*

BY DOROTHEA DURYEA OHL

"American as apple pie" certainly applies to Foxtrot — almost the only one of our current ballroom favorites that didn't come from somewhere else. The Waltz came from Europe, and for those delightful Cha Chas, Mambos, Tangos and Rumbas we must thank our Latin American friends. True, the Lindy was born in Harlem, but strictly and technically Lindy, despite its bouncy eccentricities, must be classified as a form of Foxtrot.

The persisting vogue of Foxtrot is world-wide. Recently when a gentleman who teaches dancing in Chile dropped into the offices of *Ballroom Dance Magazine*, I asked him what rhythms were popular in his country. Ranking high on the list was Foxtrot. And what they do is much the same as our home-grown variety, for right then and there the visitor and I tried it out together, humming and whistling a tune, foxtrotting merrily among the desks and files. Some Latins might deplore what we *norteamericanos* do to their dances, but I have no complaint about the way this Chilean performed "our" Foxtrot.

Although Foxtrotters of this atomic age look far different from dancers of some 45 years ago when my father, Oscar Duryea, originated "Fox's Trot," in its rhythmical approach it has changed very little, if at all, from my father's first "walk a few and run a few." Fundamentally, when considering the musical values of the foot movements, it is still composed of a combination of two-beat steps (as when he "walked a few") and one-beat steps (as when he "ran a few").

However, the "run a few" of those early days is no longer the basic approach to the one-beat steps (although it is most definitely an important part of more advanced work, where it most usually takes the form of *three-steps-forward-plus-a-hold* — or the same backward). Today, while we still consider the "walk" (those two-beat steps forward and/or backward) as a

basic movement in the Foxtrot, side-close movements are now given as basic one-beat steps (one beat for the sideward step, one beat for the close step), instead of a series of in-a-line steps.

When asked to define the fundamental structure of this dance, what better description can be given than this: the Foxtrot, in its absolute elementals, consists of walking steps plus side-close steps; the walking steps are slow, the side-close steps are quick. I know of no one who disagrees with that basic concept, but disagreement is wide-spread as to the best approach to combining the walking steps with the side-close steps into a basic figure, for the purposes of teaching and learning the dance.

Some favor starting Foxtrot pupils out on a box-step figure, but even that school of thought is split into two camps — one using a waltz-form-type and one a two-step-type. The basic Waltz, as everyone knows, consists of a forward (or backward) step on Ct. 1, a step to the side on Ct. 2, and a close on Ct. 3. To translate this into a Basic for teaching Foxtrot, the forward (or backward) step of the Waltz's first movement is held for 2 counts, coming out like this: SQQ — 1, 2 (hold, or rest), 3, 4. The Two-Step, equally well-known to all, consists of a step to the side on Ct. 1, a close on Ct. 2, and a step forward (or backward) on Ct. 3, with a hold (or rest) on the 4th beat (this is frequently counted, also, as "1 and 2"), giving us the rhythm of QQS. And, to tie up all loose ends, a box-form of any step is a combination of side-close movements plus forward and backward movements, to conform to the shape of a square.

The Box-Step (either form) is then split into its two component parts, and the pupil informed that each half may be performed independently of the other and that each may be danced either forward or backward. Walking steps are then added, and a combination of "walks-plus-



*Dorothea Duryea Ohl, Associate Editor of "Ballroom Dance Magazine," is a distinguished member of a distinguished dancing family. Next month she brings you the story of the night Foxtrot was born. Its originator? Her late father, Oscar Duryea.*

side-closes" is born.

Then there are those who, while still in favor of either the Two-Step or the Waltz approach to teaching Foxtrot fundamentals, do not start out with the box-form (of either step) — preferring instead to begin with a progressive form, wherein the pupil continues around the room in line of direction instead of the in-place movement of a box step.

There is, however, a radically different concept of a Foxtrot Basic, which employs neither the Two-Step nor the Waltz as a fundamental. This uses two forward (or backward) steps plus a side-close, creating a SSQQ rhythm, to a count of 1,2; 3,4; 5,6. (Need I add that here the 2nd and 4th beats are holds, or rests?) That same SSQQ rhythm may be, and often is, counted as "1, 2, 3, &," according to which count-system is preferred.

So one may see clearly that no matter what the approach, the net result is the same: the production of walking-steps-plus side-closes as the start of learning the

(Cont'd on Page 25)



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*BALLROOM DANCE MAGAZINE February 1960*

- *Note:* The Lead-in is used to commence dancing and is not repeated.

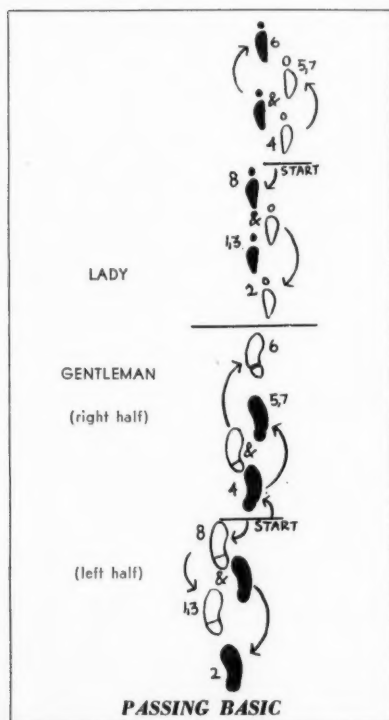
#### SIDEWARD BASIC

- 1.2.3. L F, R F, L F Swd Close Swd  
"Swd Cha Cha Cha" 8&1
4. R F Close 2
5. L F SIP 3
- 6.7.8 R F, L F, R F, Swd Close Swd  
"Swd Cha Cha Cha" 4&5
9. L F Close 6
10. R F SIP 7

May be repeated as many times as desired.

Steps 1.2.3.4.5. are known as the Left or first half Side Basic.

Steps 6.7.8.9.10. are known as the Right or second half Side Basic.



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# LINK

- 6.7.8. R F, L F, R F Swd Cha 4&5  
 Cha Cha  
 9.10. L F, R F Fwd Rock 6,7

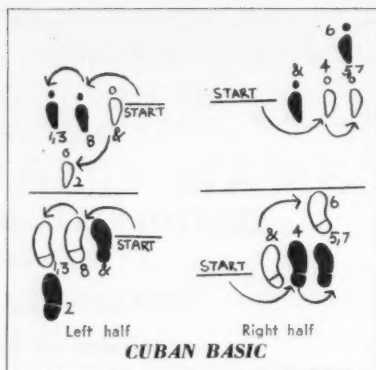
One half Sideward Basic and Link is used as a means of changing from the Sideward Basic to the Passing Basic. We use the chant — "Preparation and LINK."

## PASSING BASIC

- 1.2.3. L F, R F, L F, Bwd Bwd Bwd  
 "Bwd Cha Cha Cha" 8&1  
 4.5. R F, L F "Bwd Rock" 2,3  
 6.7.8. R F, L F, R F Fwd Fwd Fwd  
 "Fwd Cha Cha Cha" 4&5  
 9.10. L F, R F "Fwd Rock" 6,7

May be repeated as many times as desired.  
 Steps 1.2.3.4.5. are known as the Left or first half Passing Basic.

Steps 6.7.8.9.10. are known as the Right or second half Passing Basic.



## CUBAN BASIC

- 1.2.3. L F, R F, L F Swd Close Swd  
 "Swd Cha Cha Cha" 8&1  
 4.5. R F, L F "Bwd Rock" 2,3  
 6.7.8. R F, L F, R F Swd Close Swd  
 "Swd Cha Cha Cha" 4&5

- 9.10. L F, R F "Fwd Rock" 6,7  
 Turning to left mostly on steps 4 and 5.  
 Steps 1.2.3.4.5. are known as the Left or first half Cuban Basic.

Steps 6.7.8.9.10. are known as the Right or second half Cuban Basic.

## PREPARATION

Steps 1 to 5 of any Basic is known as the "Preparation" when it precedes a "Break."

### CHA CHA BREAK (Gentleman)

- 6.7.8. R F, L F, R F Swd Close Swd  
 "Swd Cha Cha Cha" 4&5  
 To OBPos with ¼ turn Rt.  
 9.10. L F, R F "Fwd Rock" 6,7

### CHA CHA BREAK (Lady)

- 6.7.8. L F, R F, L F Swd Close Swd  
 "Swd Cha Cha Cha" 8&1  
 To OBPos with ¼ turn Lt.  
 9.10. R F, L F "Fwd Rock" 2,3

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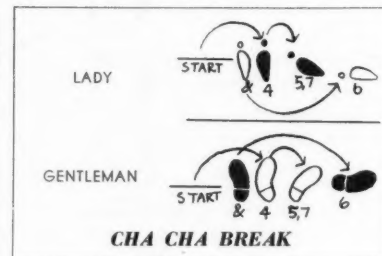
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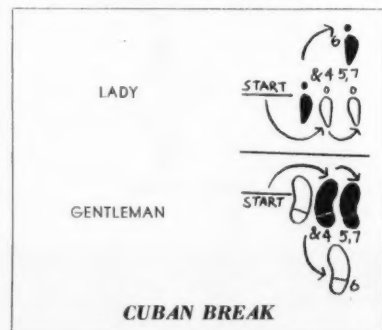
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### CUBAN BREAK (Gentleman)

- 6.7.8. R F, L F, R F Swd Close Swd  
 "Swd Cha Cha Cha" 4&5  
 to OBPos  
 9.10. L F, R F "Bwd Rock" 6,7



### CUBAN BREAK (Lady)

- 6.7.8. L F, R F, L F Swd Close Swd  
 "Swd Cha Cha Cha" 4&5  
 to OBPos  
 9.10. R F, L F "Bwd Rock" 6,7

### FORWARD ROCKS (Gentleman)

- 1.2.3. L F, R F, L F Swd Cha  
 Cha Cha 8&1  
 4.5. R F, L F Fwd Rock 2,3  
 6.7.8. R F, L F, R F Swd Cha  
 Cha Cha 4&5  
 9.10. L F, R F Fwd Rock 6,7



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8:30 to 10:30 P.M.	FOUNDATION	INTERMEDIATE	SPECIAL ACCELERATED	SENIOR
	Foxtrot Amer. Waltz Mambo Cha Cha	Foxtrot Amer. Waltz Vien. Waltz Mambo Cha Cha Tango	Foxtrot Am. & V. Waltz Mambo Cha Cha Tango	Foxtrot Am. & V. Waltz Mambo Tango Rumba
TIME	WEDNESDAY		THURSDAY	
	FOUNDATION	INTERMEDIATE	SPECIAL ACCELERATED	SENIOR
6:30 to 8:30 P.M.	Foxtrot Amer. Waltz Mambo Cha Cha	Foxtrot Amer. Waltz Vien. Waltz Mambo Cha Cha Tango	Foxtrot Am. & V. Waltz Mambo Cha Cha Tango	Foxtrot Am. & V. Waltz Mambo Tango Rumba
8:30 to 10:30 P.M.	SILVER TEST	SILVER CLUB	ADVANCED	ADVANCED ENGLISH WALTZ QUICKSTEP TANGO
	Waltz Foxtrot Peabody Tango Mambo Samba	All Dances Advanced International Style	Foxtrot Am. & V. Waltz Mambo Cha Cha Tango Merengue	
TIME	FRIDAY		STUDENT DANCES FRIDAYS-SATURDAYS 9:00 P.M.-12:30 P.M. SUNDAYS 7:30-11:00  FEE — \$1.50	
	FOUNDATION	MOVEMENT TECHNIQUES		
6:30 to 8:30 P.M.	Foxtrot Amer. Waltz Mambo Cha Cha	Turns Pivots Styling		
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# CHA CHA (Cont'd from Page 17)

## FORWARD ROCKS (Lady)

- 1.2.3. R F, L F, R F Swd Cha Cha Cha 8&1  
 4.5. L F, R F Fwd Rock 2,3  
 6.7.8. L F, R F, L F Swd Cha Cha Cha 4&5  
 9.10. R F, L F Fwd Rock 6,7

## CROSS ROCKS — Half Turns

- ½ turn Lt. on Lt. Cha Cha Cha and Fwd Rock  
 ½ turn Rt. on Rt. Cha Cha Cha and Fwd Rock

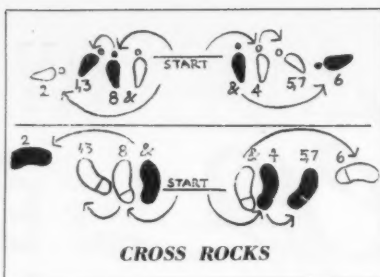
Technically this Basic Figure is a turn on the Triple and a Fwd Rock but the figure as a whole gives the effect of "Cross Rocks."

## BACKWARD ROCKS (Gentleman)

- 1.2.3. L F, R F, L F, Swd Cha Cha Cha 8&1  
 4.5. R F, L F Bwd Rock 2,3  
 6.7.8. R F, L F, R F Swd Cha Cha Cha 4&5  
 9.10. L F, R F Bwd Rock 6,7

## BACKWARD ROCK (Lady)

- 1.2.3. R F, L F, R F Swd Cha Cha Cha 8&1  
 4.5. L F, R F Bwd Rock 2,3



- 6.7.8. L F, R F, L F Swd Cha Cha Cha 4&5  
 9.10. R F, L F Bwd Rock 6,7

## BACKWARD CROSS ROCKS —

- Half Turns  
 ½ turn Rt. on Lt. Cha Cha Cha and Bwd Rock  
 ½ turn Lt. on Rt. Cha Cha Cha and Bwd Rock

## TURN ABOUT (Gentleman)

- 1.2.3. L F, R F, L F Swd Cha Cha Cha—turn ¼ Lt. on step 3 8&1  
 4. R F Fwd turn ½ Lt. 2  
 5. L F SIP turn ¼ Lt. 3

## TURN ABOUT (Lady)

- 1.2.3. R F, L F, R F Swd Cha Cha Cha—turn ¼ Rt. on step 3 8&1

4. L F Fwd turn ½ Rt. 2  
 5. R F SIP turn ¼ Rt. 3

## RUN ABOUT

Five Fwd steps in Cha Cha rhythm in desired direction and amount of turn. Steps 1 to 5 or 6 to 10.

## ADDITIONAL DANCE POSITIONS USED IN CHA CHA

OPEN BREAK POSITION: Gentleman holding Lady's right hand in his left hand about a step apart, facing each other unless turns in other directions are described.

CUDDLE POSITION: Lady at Gentleman's right or left side, both facing the same direction. Gentleman's arm across the back of the Lady's shoulders. Position of other arm varies according to method of arriving at Cuddle Position.

CHALLENGE POSITION: Partners facing each other about a step apart. No contact.

(Next month — CUBAN CHA CHA, Bronze Standard.)

## SPOT NEWS

Several NYC area studios participated in the Dec. series of competitions in Int'l Style sponsored by the Alex Desandro School for dancers of New York and New Jersey. Contests were in Waltz, Foxtrot, Tango and Quickstep. In the finals on Dec. 18 1st place went to Heinz & Inge Reinecke; 2nd, Joseph & Doris McLean; 3rd, Lou Augustiniak & Julia Zoba; 4th, Charles & Evelyn Press; 5th, Leon Da Silva & Dorothy Galani. Actually the highest scoring went to Victor Webster & Audrey Smith, who participated as special guests; being residents of Great Britain, they were eligible only for a special trophy. Judges, assembled by the US Ballroom Council, were Joy Elin, Avril Burgess, Frederick Rust, Don Byrnes, Ruth Evans, Michael Russo and Mr. Desandro.

Another studio series of contests in Int'l Style begins Feb. 5 at the Byrnes & Swanson School in Brooklyn.

Jan. 5 was a wonderful milestone day for singer Jane Froman. On that date she did a waltz on the Arthur Murray Party with the show's choreographer, James Starbuck. In 1942 Miss Froman was crippled as a result of an airplane crash in Portugal and has since undergone many operations. By dancing she demonstrated that she had won a long and courageous fight for recovery.

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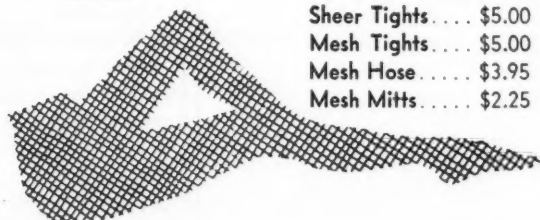
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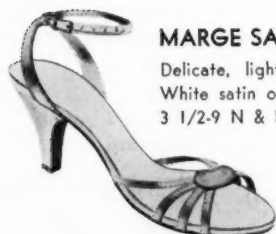
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## BALLROOM TERMINOLOGY

*Beginning the First Edition of the U.S. Ballroom Council's Study of Abbreviations and Definitions*

At convention time last summer, a draft of this material was circulated to member organizations of the USBC for suggestions, comments, objections, etc. Revisions of the draft were made according to what seemed to be the majority opinion.

Included are some basic musical terms which apply to ballroom dancing, as well as the most important standardized terms used in International Style. It was felt that this Terminology would be of most use if all terms were in one consecutive alphabetical list — rather than attempting to create subject divisions.

The USBC urges that this Terminology be put to the widest possible use, and as quickly as possible — particularly for the sake of the younger instructors who are seeking the standards, curriculum outlines and syllabi which are necessary for all sound teaching.

The Committee concedes that testing and use will bring to light the necessity for further revisions. At the appropriate time a Second Edition will be issued.

Bibliography of sources from which this Terminology was originally compiled will be published at the end of the final installment.

### ABBREVIATIONS

&	and (musical count)
AST	at same time
Bal	Balance
BoFt	Ball of Foot
Beg	Begin, Beginning
Bwd	Backward
CBM	Contrary Body Movement
CBMP (Int'l)	Contrary Body Movement Position
C-Clkws	Counter Clockwise
Chall Pos	Challenge Position
Chg	Change
Cir	Circle
Clkws	Clockwise
CPos	Closed Position
Com	Commence
Comb	Combination
ConPos	Conversation Position
Cpt	Counterpart
Ct or Cts	Count or Counts
Dbl	Double
DC	Diagonally to Center
Diag	Diagonal (ly)
DW	Diagonally to Wall
FAP (Int'l)	Fall Away Position

Fig	Figure
Frt	Front
Ft	Foot
Fwd	Forward
H (Int'l)	Heel
HT (Int'l)	Heel Toe
Hes	Hesitation
Int'l	International Style
IP	In Place
LF	Left Foot
Lt	Left
LOD	Line of Dance, Line of Direction
M or Ms	Measure or Measures
MPM	Measures per Minute
NFR	No Foot Rise
OBPos	Open Break Position
OLPos	Outside Left Position
OP (Int'l)	Outside Partner
OPos	Open Position
ORPos	Outside Right Position
PO (Int'l)	Partner Outside
Pos	Position
PPos	Promenade Position
Q	Quick
q	Double Quick
RF	Right Foot
Rt	Right
S	Slow
SIP	Step in Place
Swd	Sideward
T (Int'l)	Toe
TH (Int'l)	Toe Heel
Trn	Turn

*(Cont'd on Page 32)*



*Members of the U.S. Ballroom Council's Terminology Committee discuss the fine points of a definition. L to R: Don Byrnes, Committee Chairman Helen Wicks Reid, Alice Swanson, Mildred Duryea. Stenographer is USBC Chairman Donald Duncan.*





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Trng	Turning
Twd	Toward
Wt	Weight
X	Cross
XIB	Cross in Back
XIF	Cross in Front

### DEFINITIONS

**ACROSS LINE OF DANCE (Int'l):** A term used to denote the direction of the foot movement in a turning figure when the turn causes the foot to move across the line of dance.

**AD LIB:** At will.

**ADJUDICATE, ADJUDICATOR:** Judge.

**AGAINST THE LINE OF DANCE:** Progression clockwise.

**ALIGNMENT:** Used to describe the position or direction feet are pointing in relation to each other or the room.

**AMALGAMATION:** A sequence of step patterns or figures. Synonym: COMBINATION.

**AMERICAN RUMBA:** See RUMBA.

**AND:** (a) In counting, the indication of a Quick count (technically the second Quick when giving musical counts). (b) Also used as a preparatory signal for starting.

**ARCH:** To place the free foot next to supporting foot and parallel to floor. No change of weight.

**ARCH, UNDER THE, or ARCH TURN:** A turn to the right for the lady, and to the left for the gentleman, individually or together, through an "arch" formed by the clasped hands. Opposite in direction to LOOP TURN.

**ASSEMBLY:** Originally a very formal ball. Now sometimes extended to include less formal functions and/or classes.

**BACK CORTE (Int'l):** A standard step pattern in International Tango and Rhythm Dancing. 4 changes of weight.

**BACKING (Int'l):** Describes the direction the heels point in relation to Line of Dance. Opposite of FACING.

**BACKWARD:** A movement opposite to direction faced.

**BACKWARD PASSING CHANGE (Int'l):** International Waltz — 2 standard step patterns, chiefly used to reverse turns from left to right, or right to left, similar to a backward running step. 3 changes of weight.

**BAIAO or BAION:** Brazilian or Portuguese music and social dance — Slow Samba with variable rhythms in the step patterns.

**BALANCE:** The correct distribution of

the weight of the body, as used in the term "in balance."

**BALANCE STEP:** One change of weight in chosen direction, with free foot released to Arch position.

**BALBOA:** A dance which originated in California, done to fast Foxtrot music, in Closed Position, characterized by a small constant bounce with a sliding of the feet, with footwork reminiscent of the Shag.

**BALL CHANGE:** 2 changes of weight, the first on the ball of the foot.

**BALLROOM DANCING (also known as SOCIAL DANCING):** An activity in which a gentleman and lady dance to rhythmic music — the gentleman leading and the lady following, governed by rhythm patterns, styles and current rules. A distinction is sometimes made between Ballroom Dancing and Social (or Crush) Dancing — i.e., Ballroom Dancing referring to the type of dancing which may be done in large ballrooms, and Social Dancing to the type where space is limited.

**BANDONEON:** An Argentine accordion, a dominant instrument in typical Tango music.

**BAR:** See MEASURE.

**BASIC:** The fundamental repeated pattern from which other patterns start.

**BASIC STEPS:** Fundamental step patterns.

**BEAT:** A division of time.

**BEGUINE:** Martinique's most famous dance.

**BODY SWAY:** See SWAY.

**BOLERO:** One of Cuba's most characteristic dances, soft and sentimental. The Cuban dance is done in 2/4 time, in contrast to the Spanish Bolero which is in 3/4 time.

**BONGO (commonly used in the plural, BONGOS):** The Cuban twin drums held between the knees and played with the fingers.

**BOP:** A popular teen-age dance to Rock 'n' Roll music.

**BOX:** One forward Waltz Step and one backward Waltz Step making a square or rectangular pattern; also used in other dances with variable rhythms and direction of first step.

**BREAK:** To change dance position from Closed Position, sometimes with a change of rhythm with change of position. Applies primarily to Rhythm Dances.

**BREAK RHYTHM (6 count):** The rhythm pattern commonly used in Open Break Position in standard Lindy.

**BRONZE MEDAL:** See MEDALS.

• **BRUSH** (verb): To "brush" inside edge of supporting foot with inside edge of free foot in one motion between changes of weight.

**CAFE TANGO**: See TANGO.

• **CALYPSO**: A form of song and dance from Trinidad and the West Indies, recently very popular in the United States.

**CANTER**: 2 steps to 3 courts, with a flowing continuous motion, stepping on count 1 and count 3 (Waltz).

• **CHA CHA CHA** (or **CHA CHA**): A social dance; done to a Cuban rhythm, outgrowth of the Mambo. The complete basic step consists of 10 changes of weight to 8 beats (2 measures) of music.

**CHA CHA DOBLE**: See DOBLE.

**CHALLENGE POSITION**: See POSITION.

• **CHALLENGE STEPS** (or **FIGURES**): Variations on the step or rhythm patterns while remaining within framework of basic rhythm patterns. Done in Challenge Position, with partners not necessarily doing the same variations.

• **CHANGE OF DIRECTION**: (a) A step pattern — step forward, step in place, step backward — or, backward, in place, forward. (b) (Int'l) A basic figure in Fox-trot and Quickstep.

• **CHANGES** (Int'l): A general term for the various change steps in the Waltz.

(Continued next month)

#### SPOT NEWS

The independent ballroom teachers along the East Coast contributed their services, through the U.S. Ballroom Council, as judges for the 13-week contest series on Ted Steele's "Dance Party," WNTA-TV (See p. 8). Participating were: Earl Atkinson, Robert Bagar, Don Bege-neau, Bob & Doris Belkin, Lou & Jean Braun, Don Byrnes, Frances Chalif, John & Kiki Clancy, Marjorie Cohen, William Como, William Conway, Gregory Corvello, James & Jean Cullin, Russell Curry, Paul Darby, Bill DeFormato, Alex & Mona Desandro, Katharine Dickson, Ray DeFelice, Sparky & Fae Dryer, Lucille Dubas, Mildred Duryea, Christa Ehrnsberger, Val Escott, Florence Frederick, Dick Fried, Fred Frobose, Anita Gordon, Donald Grant, Ron Greenwood, Rose Grossbart, Theodora Harmon, William Heck, Dorothy Howell, Kaye Kafka.

• Also Elsa Heilich Kempe, Viola Kruse, Ruth Lichter, Freda Lippel, John & Bonnie Lucchese, Patrick & Grace Mastrolia, Amy McCauley, Lois McDonald, Jean Mead, Joe Mehegan, Helen Merrill, Jo

Nobles, Dorothea Duryea Ohl, Thomas Parson, Andy Pellegrino, Franc Peri, Mary Perry, Ralph & Annette Pinzo, Joe Piro, Don Pons, John & Polly Powers, Skip Randall, Joseph Rechter, Mel & Gloria Riedl, Nino & Helen Settineri, Ed-die Sinclair, Lynn Sloan, Jim Smith, Martin Sterney, Alice Swanson, Arthur Tolman, Joan Voorhees, Virginia Wheeler, James Whitton, Gordon Witt, Stephanie Yosey, Doris Weber Zea, & Helen Wicks Reid.

Dancing lost a glamorous and vivacious notable when Jo Nobles decided to get married and retire. She was wed to engineer Henry Abbey on New Year's Eve.

John Goddard, formerly of the Imperial Society in London, includes Int'l Style in his newly organized classes and socials at Dance Hobby Studios, 100 W. 72, NYC.

Moving days: Mel Riedl's Dance School has opened in new and larger quarters, at 55 W. Burnside Ave. in the Bronx . . . John Phillips' Manhattan school will be newly located at 2375 Broadway as of Jan. 25.

The first nat'l Regional Directors' meeting of 1960 for the Fred Astaire Dance Studios will be held Feb. 22 in Miami. Joy Elin, who is in charge of Int'l Style instruction for Astaire teachers, goes to Youngstown, O., Jan. 23-28 for some experimental instruction in that territory.

The Jan. 3 program of the *American Musical Theatre* series on WCBs-TV in NYC featured Don Byrnes & Alice Swanson in an attractive presentation of ballroom dances of the early 1900's. In the finale the high school pupils of the studio audience were led through the paces of the Castle Walk. The programs are presented in cooperation with the NYC Board of Education.

#### ASSOCIATION MEETINGS

(Including Ballroom Sessions)

Jan. 17: Dance Teachers' Club of Boston, Somerset Hotel, Ballroom faculty: Gunter Buchta, Katharine Dickson, Arthur Tolman.

Jan. 17: Western N.Y. State Council of Dance Masters of America, Towne House, Rochester: Ballroom faculty: Bill De Formato.

Jan. 24: Dance Educators of America, Waldorf-Astoria, NYC, Ballroom faculty: Art Kalmer, Sal Leto, Mel & Gloria Riedl, Nino & Helen Settineri.

Jan. 24: Dance Masters of America, Chapter 17, Shoreham Hotel, Wash., DC. Ballroom faculty: Lucille Dubas.

Jan. 31: Canadian Dance Teachers' Assn., Toronto.

Jan. 31: Dance Masters of Mich., Eva McKeon Carson Studio, 16129 Plymouth, Detroit. Ballroom faculty: Floyd Zimmerman.

Feb. 14: NY Society of Teachers of Dancing, Edison Hotel, NYC.

Feb. 21: Dance Masters of America, NYC Chapter, Edison Hotel, NYC.

Feb. 21: Dance Teachers Club of Boston, Somerset Hotel.

Feb. 28: Dance Masters of Mich., Sheraton-Cadillac Hotel, Detroit.

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# "WONDER BALLROOM"— CHICAGO'S ARAGON

BY LOUISE EGE

You have to see it to believe it. It could be the setting for one of Hollywood's most extravagant extravaganzas. A skyline of towers, roofs and arched balconies gives the illusion of a great patio in a luxurious hacienda of Old Spain. Overhead, in a sky of midnight blue, stars twinkle and fleecy clouds drift by. Such is the wonderful make-believe scene which greets the visitor to one of America's most famous ballrooms — perhaps the largest in the world — the Aragon in Chicago.

But for the dancer the attraction is much more than the picturesque decor. Those of us who have known the Aragon for many years have as much appreciation for its practical assets. One cannot help mentioning first the ballroom's huge, resilient floor, which is perfection — and an engineering marvel in itself. Cushioned on felt paper and springs, the wood is laid circularly with the narrow surface up, allowing the dancer to glide effortlessly "with the grain."

Then there's the music. Nearly always the headliner is a "sweet band" which plays tunes that are really for dancing. On this point the "boss" is intuitive, but expert. Says he: "I can't cook, but I know good food when I eat it; in the same way I know good music when I hear it." Attendance records over the past 34 years prove his point. The right kind of band

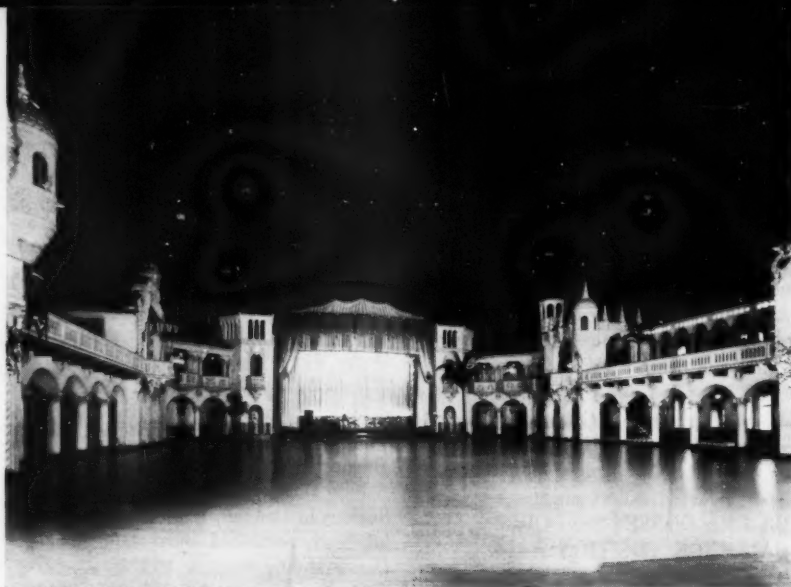
is what brings in the dancers, and brings them back for more.

The Aragon has been host to all the great "name" music: Harry James, Guy Lombardo, Benny Goodman, Glenn Miller, Tommy Dorsey, Kay Kyser, Sammy Kaye . . . to name a few. The Aragon "discovered," Wayne King, and it was there that Jan Garber, Dick Jurgens, Freddy Martin and Eddy Howard made their reputations. The one to outdraw them all has been Lawrence Welk. The Champagne Music Man has been known to pull in a crowd approaching 8,000.

Despite the enormous size of the Aragon, its atmosphere is friendly. This is no accident and it reflects the owners' long-time attitude of "caring." They are a remarkable Chicago institution—the Karzas family.

Brothers Andrew and William Karzas came to Chicago from Greece more than 40 years ago. An industrious pair, they began with odd jobs and quickly saved enough to buy a restaurant. Next, with a \$6,000 nest egg they purchased a nickelodeon. Profits from that built the city's first de luxe movie house, the Woodlawn. This, with two other theatres they acquired, were sold for a record \$1,500,000 to the Balaban & Katz chain.

Shortly after World War I the Karzas brothers got the notion of building a





• "dream palace"—a ballroom which would make it possible for the public to go dancing without having to patronize the "scabrous" dance halls. The historic Trianon Ballroom on the South Side was patterned after the palace at Versailles. It opened in 1922 with the biggest charity ball the Windy City has ever known. The gilt-edge guest list was headed by Mrs. Potter Palmer and General Pershing. An unheard-of \$25,000 was paid to Paul Whiteman to bring his band from New York for the affair.

• The Trianon made great ballroom dance history. For this chronicle one page of that history will have to suffice. It was the night when all attendance records were broken for the dancing appearance of the



• *The men who gave Chicago two great ballrooms, the Trianon and the Aragon. (L, top) the late Andrew Karzas; (R, top) his brother William, present managing director of the Aragon. A second Karzas generation is now active in the affairs of the Aragon—William's daughter and son, Helen and Andrew (below).*

idol of the Twenties, movie "Sheik" Rudolph Valentino. Things turned into a riot as the ladies went wild and flung their jewels at his feet.

• The Karzas brothers were next prompted to build a companion ballroom on the North Side. The Aragon, which opened in 1926, cost \$1,750,000. For a number of years both establishments prospered. Population shifts, however, eventually marooned the Trianon in a neighborhood which could not continue to support its kind of activity, and the "dream palace" was sold.

The Aragon, however, continues to go strong. Andrew Karzas is no longer living, but William is still the managing director.

Actively assisting him in the business as his "right-hand-men" are his two children, Helen and Andrew. The Karzas clan goes right on providing Chicago with a superb recreational center — and the Aragon's future looks bright, we trust, for another 35 years.

Midwest dance fans realize that a night out at, for example, one of the large hotels could very easily cost ten times as much. Furthermore, the music might be scarcely danceable, and there would be but little room on the dance floor. An evening at the Aragon, on the other hand, could add up to something in the neighborhood of \$2 apiece. It's a bargain, and the patrons keep coming in droves.

END

## FOXTROT

(Cont'd from Page 12)

Foxtrot. All roads lead to Rome?

A big "of course" is that pupils must be introduced to turns as soon as possible thereafter, but for the moment we are concerned with fundamental structure only.

Now for the injection of some purely personal opinion. My objection to the use of a Waltz-form in teaching quick side-close movements in Foxtrot is based mainly on the fact that this doesn't give a true picture of the natural rhythmic flow of body-action for this type of movement to this type of music. There is no cessation, nor even momentary check, of motion when the feet are brought together; the action does not end with the closing of one foot to the other but continues on to the following slow step where the natural check in body-flow occurs — and yet the Close is given as the end of this series-of-three.

Now, most people figure that when you get to the end of the line, you stop. But who ever stopped dead — boom, just like that — with his feet together, after a quick side-close? That is like pulling the emergency cord when the train is going 60 miles an hour. The dancer has so much unexpended energy left over that he needs the following slow step for the overflow. No matter in what form it is presented, the natural action of the feet and the body follows the rhythmic pattern of QQS when combining a quick side-close with a forward (or backward) slow step. Then why not teach it that way from the beginning?

For the Foxtrot Basic which employs 2 steps forward (or backward) plus a side-close (SSQQ) I have the same objection rhythmwise: that QQS will prevail  
(Over)

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## FOX TROT

(Cont'd from p. 25)

no matter how the pattern of foot-movements is set up (and the feeling that there should be a *stop* where the step-pattern ends seems even more marked, in the average tyro, when the completing side-close occurs always on the same side). I also have another objection to this combination. If one's feet trace the path of Fwd L, Fwd R, Swd L, Swd R (or its counterpart), the side-close is eternally to the same side. Why ignore the fact that a side-close to the other side not only exists, but that it **MUST** be included in the dancer's repertoire? I am not now thinking of fundamental turns, nor even of the formation of a Box-step. Here I am thinking in terms of fundamental knowledge which, in Foxtrot, should include the ability to move forward and backward and to *either* side. After that come the turns.

This is a free press, and objectors to any of the foregoing are urged to put in their bid for "equal time."

Now, off the soap-box to try out a few things in Foxtrot — a "Traffic-Jam" version for dancing in a big crowd, and a "Wide-Open-Spaces" variety, where there's ample room to move. Your reporter tried out this material at the post-Christmas convention of the Texas Association Teachers of Dancing in Dallas, where she had the pleasure of being a member of the faculty.

In *Traffic-Jam Foxtrot*, the last half of Combination 1 (5&6, 7&8) contains a suggestion for possible movements when absolutely engulfed by dancing couples and progress is at a standstill — something to do with the feet when stuck in one spot. In Combination 2 you will find suggestions for moving when the traffic is heavy, but not completely stopped, when one might manage to crawl forward a foot or so at a time. The heavier the traffic, in either case, the smaller all the steps. If you like them well enough to use them, also, where you have more space (I do, I must admit), naturally you then may

spread out a bit. This will give either one a handsomer appearance, although I like at all times to maintain close partner contact even when my steps are somewhat lengthened. This gives a very smart effect.

## TRAFFIC-JAM FOXTROT

Description for man; girl counterpart unless otherwise stated. Close Pos. unless otherwise stated.

### COMBINATION 1

4 steps fwd, LRLR	SSSS	1,2,3,4
Two-step dip (Swd L, Close R, Bwd L)	QQS	5&6
Habanera fwd R (Fwd R, Bwd L, Fwd R)	QQS	7&8

### COMBINATION 2

Face diag. twd wall (about 45 degree angle)		
Fwd L (prepare to step beside partner, next)	S	1
Fwd R, in R Outside Pos.	S	2
Two-step bwd L, slight turn to rt.	QQS	3&4
Bwd R	S	5
Two-step fwd L, slight turn left (prepare to step beside partner, next)	QQS	6&7
Fwd R, in R Outside Pos.	S	8

(This "Fwd R" may also be done in Closed Pos.)

*Note 1:* To combine Combination 1 with 2: on the Habanera of No. 1 (Cts. 7&8), turn very slightly rt., to face diag. twd wall.

*Note 2:* To continue zig-zag effect (of swd-close-bwd-bwd plus swd-close-fwd-fwd — Cts. 3&4, 5, 6&7, 8) of No. 2: since Ct. 8 and Ct. 2 are identical, proceed from Ct. 8 as if it were Ct. 2 (omitting the "Fwd L" of Ct. 1); the cts. will, of course, vary with each repetition.

*Note 3:* To go from No. 2 into No. 1: either dance the final step (the "Fwd R" of Ct. 8) in Closed Pos — as indicated in the parenthetical note directly below that line of description — returning to LOD; or — with the 1st 4 Cts. of No. 1 (4 steps fwd, LRLR) — gradually return to LOD.

## WIDE-OPEN SPACES FOXTROT

Description for man; girl counterpart unless otherwise stated. Closed Pos. unless otherwise stated.

### COMBINATION 1

Fwd L, R	SS	1,2
Fwd L, turn ¼ left	S	3
Swd two step R (swd-close-swd)	QQS	4&5
Cross L in back of R		
Girl: cross R in back of L	Q	6

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- Step in place (or very slightly fwd) R Q &  
*Note:* Continue to turn slightly, on Cts. 4&5, 6&.)  
 Fwd L, turn  $\frac{1}{4}$  left S 7  
 Swd two-step R QQS 8&9
- Cross L in back of R  
 Girl: cross R in back of L Q 10  
 Step in place (or very slightly fwd) R Q &  
*Note:* Continue to turn slightly, on Cts. 8&9, 10&.)  
 Fwd L, turn  $\frac{1}{4}$  left S 11  
 Swd two-step R QQS 12&13  
 Cross L in back of R  
 Girl: cross R in back of L Q 14  
 Step in place (or very slightly fwd) R Q &  
 Fwd L (in LOD) S 15  
 Fwd R S 16

#### COMBINATION 2

- Repeat first 11 counts just as above — girl making *one* change: on Ct. 11, *Fwd* R, outside partner's foot, into position to continue moving around partner. Then man, bring R up to L (place some wgt on R) and swivel on both feet turning left, finishing turn with full wgt on R; while girl, continue with a step to a beat, alternating her feet, moving fwd in a small circle around partner — to finish phrase and to finish in LOD in Closed Pos. Man finish with wgt on R on Ct. 16; girl finish with wgt on L on the "&" count after 16. Girl's quick circling steps may be reduced in number if they seem too many, and the phrase finished off with walking steps and/or two-steps, according to taste.

- Clasped hands may remain closed during the circling maneuver, or may be released and out-held. Man will find this easier to lead (particularly if hands are unclasped) if he will allow his R arm to encircle, or partially encircle, girl's waist at Ct. 11, in order to carry her around and *fwd* in her small circular movements. Man leads girl into her cross-back steps (Cts. 6, 10, 14) by exerting pressure with his L hand against her R hand, twisting her slightly to her left to put her into position to cross her R in back of her L — and he does this *immediately* before doing his own cross-back.

- We hasten to add that, although the foregoing might seem a bit fussy for smart Foxtrot, it is fun to do — particularly when in a gay and venturesome mood — and it does fill the need for that occasional pupil who craves a fancy step now and then.

Happy Foxtrotting for 1960! **END**

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## GOOD OLD DAYS (Cont'd from pg. 9)

ards of all later Saturdays and remain standing — even to this day. Let credit go where it's due — to Dancing School. It was the Cradle of Civilization.

I have always had the gift of prophecy. I can see Destiny when it's staring me in the face. My gift was particularly acute at five. I could see that Dancing School was inevitable, inescapable. It was some kind of Secret Society organized by Grown Ups, to which only children belonged. The key to the occult mysteries lay in a phrase spoken *sotto voce* by our Grown Ups and sometimes overheard by us. It sounded for all the world like "Proper Deportment." It had some runic meaning, no doubt, which we never explored. The Grown Ups had all the secrets and we had — membership.

"Everybody" went to Dancing School. It was a part of life. I have suspected, then and since, that this was not strictly true. There were evidences at the time and scarred cavaliers among our playmates to give me pause. It was borne in upon our generation regularly each week that there were some rough and rowdy boys who, not only did not go to Dancing School but, in the elemental way of boys, were active in their disapproval. Our parents seemed blind to this great Truth of Nature. Or, perhaps, they had made up their story — and they stuck to it. Parents did that, as we learned.

And, of course, Dancing School — to which "everybody" went — was Geiger's Dancing School. There was no other. There are probably many and good dancing schools in the same city now. But not then. The Geigers, father, son and daughter, represented a dynasty. These Ornaments of Culture held the town like a fortified city-state. There was surely some invisible portcullis — or moat — to turn back any errant dancing-master. I dread to think what might have happened if one had strayed inside the demense lands and had the impudence to hang out his shingle. Consequently, Geiger's was never called anything but Dancing School. We didn't



even say "the." It was unnecessary. That was all too obvious.

Proof-positive that the Geiger dynasty was more solid than the Pharaohs' and that our families held it in proper esteem was the fact that we were allowed — nay, urged — to go to their Temple of Art. For it was located in a Business Street, and not the best, either. And — I hesitate to tell this: It was *above a store!* Now, you must remember that Victorianism, in its last death-agonies, gave a stinging side-swipe, spreading poison like a sting ray's tail. We, in the Twentieth Century, lived in a smog compounded of the thoughts and convictions of that Good Queen, deeper than the one that existed in her day. We led a Sheltered Life. It was considered fairly abandoned behavior to go to a public drug store for an ice cream soda. There were "Other Children" who did. But not "Us Children." Maldaner's was within bounds, and Stuart's — candy parlors, both. And, if you were thirsting as in a desert, perhaps it was permissible to go to Conant's, an apothecary shop. Nicer, though, if you had rice pudding at home.

Imagine, then, venturing into this street. As I remember, we were never forbidden to do anything. Our parents merely conveyed in a way that was both subtle and clear that certain things had better not happen — things like being caught dead or alive in that street. Geography was still a strict science.

However, consistency has never been a virtue of Grown People. And there were ameliorating conditions. The store, which provided the foundations for the Geigers' lofty perch, was Connolly's Grocery Store and Butcher Market. It was Our Store, respectable, familiar, one to which domestic parties ventured en masse. "Everybody" traded there. We knew the depths of its cracker-barrel and its apple bins. In fact, it gave us a cozy feeling and, through all our years of dancing aloft, we could smell the strange, sweet scent of decay as apples rotted in their barrels in the back room.

You could scarcely detect the entrance to the Temple of Art. The letters on the door had been scarred by the Winds of the

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- West and were almost obliterated. But the feet of generations had found their way to this place as to the shrine of Delphic Apollo. Nobody could get lost, even if he tried. (Some did try.) The trembling stairs smelled of tradition or termites or dry rot.
- The place was spacious, even if it didn't meet the highest esthetic standards. It provided two large cells, called Dressing Rooms, which managed to contain squealing squirming femininity and to prevent hulking, sulking masculinity from making any last-minute escapes. The Ballroom (a poetic term coined by Mister Geiger) was large, too, but its proportions were not perfect. It was longer than the road back from the grave. It had probably been a dance hall of doubtful history or a drill hall for some nefarious Secret Society, before ours. Its ceiling was tin, which had been embroidered by some industrious iceman with his pick. The walls were painted a delicate pastel shade of Poison Green. (The Geigers kept themselves aloof from the visual arts.) However, our parents knew all this. They had gone to Dancing School right here, themselves. Or so we believed. And they saw it twice a year, when they came dutifully to look upon our "Cotillions."

But I must say for our Grown People, their fine veneer never cracked. By tacit conspiracy, the history of that hall was suppressed so that nobody has ever uncovered it. They managed to look at everything and never see the place. They closed ranks and just smiled.

- For his first name, the founder of this dynasty had "Mister." If he had another and one of the forefathers of the village knew it, that source of knowledge was, even then, resting with his forefathers. But "Mister" suited Us Children perfectly. We did not mind, at all, keeping a formal distance with Mister Geiger. As far as I know, his son had no name. That was all right, too. We never spoke to him. If we had, it would have troubled him too much. And children are sometimes kind. He was tall, thin and wan and he hated his work. So he just hovered around like a ghost and, when his father looked at him sharply, he deftly and silently shoved a reluctant boy toward a giggling girl. Then he retreated to the wall and hovered some more. His sister's name was "Miss"—and she was no ghost. I have heard an apocryphal rumor that her dead mother had named her Emma. But I don't believe it. I must admit that something troubled me. In an old American  
(Over)

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## GOOD OLD DAYS

(Cont'd)

town where everybody grown-up was "Uncle" John, George, Randolph — or something — and every lady was "Aunt" Lucy, Dora, Ellen, where even comparative strangers, and hereditary enemies, like some school-teachers, were called Miss Mary or Miss Elsie, why didn't our parents, who seemed to have known her forever, call her Miss Emma? And why didn't she ever come to Our House? And why, if they all danced so well, didn't the Geigers all go to parties or the Charity Ball? They didn't go anywhere. I decided, right then, that the Geigers' must be a lonely eminence.

Lonely, it was — but it was Eminence. Dancing School held its unassailable status in our agrarian metropolis out of Ancient American Tradition. And our dancing master inherited his inviolable position from "the French Dancing Master," that decoration of the Plantation and the Eastern City since Colonial times. As a symbol, he was cast in the image of the elegant John James Audubon, rumored to be "the lost dauphin," who accepted the ready hospitality of the South, taught the young girls the dances of the courts, played the violin for and with their elders, then betook himself and his paints to the wilds.

But that image existed only in the minds of our tradition-loving mothers. Any resemblance between John James Audubon and Mister Geiger was symbolic, only. It seems hardly necessary to point out that Mister Geiger was no French dancing master. Just to make it all clearer: he was Prussian — in looks, manner, style and in the tenderness of his devotion to the discipline of children.

"The French Dancing Master," or one close of kin, still existed in these times in the decadent East. But this was the Spartan mid-West. Here there had always been a genuine respect for Germans. They were "thorough," it was said, and "good at discipline." I have no reason to contradict this, even now. We were going to be civilized — the hard way. And we were. The process was going to be "thorough." And it was.

And so it came about that "everybody," including me, at a surprisingly early hour on Saturday morning for Years and Years set out for Dancing School. We carried an enormous amount of gear and a Large Nickle. (Nickle were larger in the Good Old Days.) Both the gear and the nickle were symbolic — one of those sly hypocracies of parents. That was one way of getting around their distaste for That

Street. As we set forth, we were wearing things hung around our necks, hanging from our wrists and we were carrying still other things. All this indicated that we were going on a long, long pilgrimage, one that would carry us into remote — and alien — territory. (You know where!) The town was never modern; it is not now. But we had streetcars. And the nickle was for the streetcar, which we never took. We were usually picked up by somebody's parents in the family carriage or automobile. (All families kept both because you couldn't trust an automobile.) Or we walked home with an erstwhile playmate, now a favored swain. That was the best.

Us Girls, of course, carried much more than The Boys. We had fans dangling on ribbons around our necks, little pierced or carved ivory fans, sandalwood fans, ostrich-tip fans or, when we grew older, Cuban fans in the Spanish style. Hung on our wrists were Party Bags. At first, they were pretty little trifles made of silk, satin or velvet by the loving hands of female relatives, then they were of Irish crochet, finally of silver mesh. We had card cases when we were far too young to have visiting cards. (Another strategic device to breed notions of formality, no doubt.) That's where we kept the Big Nickle. And we had Slipper Bags of discreetly dark velvet or satin, lined with flowered or striped silk in bright colors, pulled together with a draw-string. The Boys' mothers made them slipper bags, too, one for each shoe. But I never saw one in use. The Boys had ways of Secreting them on Their Persons. Or, perhaps, they hid them in a Hollow Tree. No boy was ever discovered carrying one on a street.

If this chronicle seems freighted with the mores and manners of an era, rather than with dance, it must be remembered that Dancing School had very little to do with dance. Once there, we also danced. And we had a vast, if useless repertory. But that was secondary. As we scampered about under the watchful eye of Mister Geiger, I had a Revelation from On High, or from other sources. If you actually enjoyed dancing (and I did), it was better to conceal it from anyone of the name of Geiger. The Boys did that better than Us Girls. You would have been certain that they didn't like it, at all. It was more seemly, I surmised, if you acted as though you were here on More Serious Business. As it turned out, we were. There was in store for us, not Dance, but Some Larger Destiny.

(Next month — "Modes and Manners in the Good Old Days.")

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